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One College Avenue | Mechanicsburg PA 17055

**MESSIAH COLLEGE**

**ADVANCED CONDUCTING PROJECT**

**SUBMITTED IN CANDIDACY FOR THE DEGREE OF  
MASTER OF MUSIC IN CHORAL CONDUCTING**

**DEPARTMENT OF MUSIC**

**ANDREW ROTHROCK**

**MAY 2015**

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## Part 1:

## The Renaissance Era

*If Ye Love Me* – Thomas Tallis.....4

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# If Ye Love Me

Thomas Tallis (ca. 1505 – 1585)

SATB a cappella

Edited by Brian Marble

## Composer

Not much is known about the birth of Tallis, including the year or place. His ancestors are from Kent, and so it is ~~theorized~~ <sup>assumed that</sup> that is <sup>most likely</sup> where he was ~~most likely~~ born. The earliest documentation of his life appears in 1530, when he became the organist at the Benedictine priory in Dover. From 1538-1540 Tallis was employed at Waltham Abbey in Essex as a singer and for three years after was a singer at Canterbury Cathedral. He entered the Chapel Royal as a Gentleman in 1543 and spent his remaining years <sup>there</sup>. During his tenure he served under Henry VIII, Edward VI, Mary Tudor, and Elizabeth I until his death in 1585. In approximately 1552, Tallis married a woman named Joan but there is no evidence <sup>that</sup> they had children.<sup>1</sup>

## Composition

~~Though he composed 40 Latin motets, Tallis also composed them in English and is considered~~ <sup>set using both Latin & English texts</sup> one of the first composers to set the rites of the Church of England in English. <sup>He was</sup> King Edward VI decreed that all church service music be sung in English and choral selections to be brief. *If Ye Love Me* is an example of the newly ordered music, which is an early form of the Anglican anthem.<sup>2</sup>

<sup>1</sup> Dennis Shrock, *Choral Repertoire* (New York: Oxford University Press, 2009), 147.

<sup>2</sup> "Motet Notes." Emmanuel Music. Accessed March 14, 2015.

[http://emmanuelmusic.org/notes\\_translations/notes\\_motets/n\\_tallis\\_if\\_ye\\_love\\_me.htm](http://emmanuelmusic.org/notes_translations/notes_motets/n_tallis_if_ye_love_me.htm).

## Musical Considerations

*If Ye Love Me* is available in a vast array of keys, but most notable in the key of F major. The <sup>(Tallis)</sup> tessitura<sup>as</sup> lie nicely in this key for a novice high school choral group. The conductor will need to be aware of all cued entrances in the B section as well as rehearsing unified releases to not have the <sup>(th)</sup> "th" elongated. The B section syncopation in the alto voice is tricky for a high school ensemble who may not be used to performing Renaissance <sup>(hemidi?)</sup> (motets or madrigals) and will need some time allotted for teaching the part.

of which this  
is neither

## Form

The Anglican anthem is known to be a ~~short~~ mix of homophony and imitation in a succinct manner, and typically in ABB form.<sup>3</sup> *If Ye Love Me* is no exception to those rules. The A section begins at measure 1 and concludes in measure 13 when the B section begins with the anacrusis to measure 14 until the end of the piece. This section then repeats exactly presenting the form ABB.

(The A section begins at measure 1 and continues through measure 13.) The piece is set <sup>redundant</sup> homophonically through measure 4, and then is broken into duets between the soprano <sup>and</sup> tenor, and alto <sup>are, once again, set</sup> and bass. The voices <sup>return together from</sup> ~~return together from~~ measures 11-13.

(The B section begins with the tenor voice on count 3 of measure 13, <sup>redundant</sup> and is a predominately polyphonic section, using brief moments of imitation, through measure 26, when the section repeats back to measure 13.

<sup>3</sup> Paul Doe and David Allinson. "Tallis, Thomas." *Grove Music Online. Oxford Music Online*. Oxford University Press, accessed April 3, 2015, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/27423>.

**Text and Translation**John 14:15-17

If ye love me, keep my commandments,  
And I will pray the father,  
And he shall give you another comforter,  
That he may bide with you forever  
E'en the spirit of truth.

*Ecco mormorar l'onde*

Claudio Monteverdi (1567 – 1643)

SATB a cappella

### Composer

Claudio Monteverdi was born in Cremona, Italy in 1567. From an early age Monteverdi displayed advanced ~~portrayed~~ his musical ability. While in Cremona, he studied with Marc'Antonio Ingegneri, the Maestro di cappella at the <sup>(full name)</sup> cathedral. He rapidly progressed as a viola player and composer, and in his teenage years held numerous engagements to play for the courts of Verona and Milan. Monteverdi's works began to be published when he was ~~a mere~~ fifteen years old. He was appointed as the viola player at the court of Duke Vincenzo Gonzaga in Mantua at age 23. During this time, he studied with Glaches de Wert, one of the most significant madrigal composers of the time. (citation)

The Duke passed away in 1612 and Monteverdi and most of the other musicians were let go from the court. <sup>In</sup> 1613, however, <sup>was</sup> he had already been appointed Maestro di cappella at St. Mark's Basilica in Venice, which was one of the most prestigious positions in Italy. After the plague struck, Monteverdi became reclusive and eventually entered the priesthood in 1632. For ten years he focused on composing his operas and <sup>(getting his family and affairs in order.)</sup> <sup>?, more context needed</sup>

### Composition

The piece is based on a poem by Torquato Tasso, <sup>as all</sup> of the madrigals in his first and second published books were based on pastoral poems. <sup>Ecco</sup> It was published in Monteverdi's second book

<sup>4</sup> Dennis Shrock, *Choral Repertoire* (New York: Oxford University Press, 2009), 191.



Palestrina wasn't Baroque & prima pratica wasn't either

8

of madrigals, consisting of songs for five voices, and composed in the <sup>(italian)</sup> prima pratica style. This is a style likened to the compositions of Baroque composers such as Palestrina. The music focused more on the text rather than the musical components of the song and is also seen in the vocal polyphony style derived from the Netherlands.<sup>5</sup> The pieces in this book also reflected the musical style of Wert's middle-period madrigals: the textures vary mildly and rhythms lend themselves easily for word painting.<sup>6</sup> how?

### Musical and stylistic elements

musical term  
Though the piece is composed in 4/4 time, it needs to be moved along with the feeling of a swaying 2. The use of half notes and eight melismas provide the tone painting of being on the ocean in a rocking boat and Aurora's gentle breeze. Be careful, though, that the boat is not caught in a storm. ? context

Tasso's poem speaks of waves murmuring and gentle morning breezes, so the tempo must also not be rushed. <sup>(Ad lib)</sup> Rubato is at the discretion of the director, but should be used sparingly as the eight notes keep the piece moving forward. why rubato?

Entrances are vital in this piece. The entire piece is polyphonic in texture with entrances staggered on all beats. The conductor must have the trust of their choir and also have a <sup>higher</sup> <sup>an</sup> very in depth knowledge of all entrances, as well as releases. such as?

<sup>5</sup> "The Transition from Renaissance to Baroque (1575-1625)." The Transition from Renaissance to Baroque (1575-1625). Accessed February 19, 2015.

<http://www.lcsproductions.net/MusicHistory/MusHistRev/Articles/RenToBar.html>.

<sup>6</sup> Dennis Shrock, *Choral Repertoire* (New York: Oxford University Press, 2009), 193.

As with many madrigals imitation is abundant. In the first six measure of the song imitation is used two different times <sup>in</sup> two different ways. (The tenor voice sings the opening passage, followed by the alto and bass imitating it. The tenor then follows with phrase two, which is imitated by the alto voice one measure later, and the then tenor imitates that phrase in the next measure. *significance?*)

### Form

Little is repeated in *Ecco Mormorar l'onde* in terms of large sections. Melismas and <sup>short</sup> small phrases repeat in imitation throughout the piece, <sup>no need to use ABA as difficult for comparison</sup> but it is not in a clear ABA form. The piece can be broken down into four separate sections, all of which differ from each other. Section A begins in measure 1 and lasts through the perfect authentic cadence (PAC) in measure 26. The treble voices begin the B section in an imitative polyphonic texture phrase. The B section concludes with the PAC cadence in measure 39. The C section begins with section imitation between the first sopranos, altos, and basses, and the second sopranos and tenors in measure 40. The end of this section is more blurred than that of the previous two. In measure 67 the first sopranos and tenors finish the previous phrase while the second sopranos, altos, and basses begin the D section. In measure 68 the first sopranos and tenors imitate the beginning of this section. This section ~~the~~ continues through the end of the song.

### Text and translation

Ecco mormorar l'onde

e tremolar le fronde

a l'aura mattutina e gli arboscelli,

e sovra i verdi rami i vaghi augelli  
cantar soavemente  
e rider l'oriente.  
Ecco già l'alba appare  
e si specchia nel mare  
e rasserena il cielo  
e [le campagne] imperla il dolce gelo,  
e gli alti monti indora.  
O bella e vaga Aurora,  
L'aura è tua messaggera,  
[e tu de l'aura  
ch'ogni arso cor ristaura.

*Here are the waves murmuring  
and the foliage quivering  
at the morning breeze; and the shrubs,  
and on the tree branches the pretty birds sing softly;  
and the Orient smiles.  
Here dawn looms up  
and is reflected in the sea  
and brightens up the sky  
and beads the sweet ice  
and gilds the tall mountains.  
O beautiful and vague Aurora,*

*the gentle breeze is your herald  
and you are the herald of the breeze  
which refreshes every burnt heart.*

## Part 2

## The Baroque Era

<i>Hallelujah Chorus (A Practical Edition)</i> – George F. Handel.....	13
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# Hallelujah Chorus (A Practical Edition)

George F. Handel (1685 – 1759)

SATB/Organ, Brass Quintet, Handbells

Hope Publishing CO

## Composer

George Frederic Handel was born in 1685 in Halle, Germany. He was a student of Friedrich Wilhelm Zachow studying organ, harpsichord, violin, and music theory. At 17 he became the organist at the Calvinist Cathedral but, after only a year, moved to Hamburg to play violin and harpsichord in the opera orchestra. Upon turning 21, he moved to Italy to <sup>begin</sup> composing operas, cantatas, motets and oratorios. <sup>He</sup> and was appointed Kapellmeister to the Elector of Hanover who would eventually become King George I of England, <sup>which moved</sup> thus moving Handel to England as well. ~~Having made a few trips to the country before, this did not bother him.~~

Handel held numerous positions while in England and composed some of his most famous works during this time in his life such as <sup>Italics</sup> "Water Music" and "Music for the Royal Fireworks". Italian style opera had also made its way to London at this time, and Handel <sup>by</sup> joined in with his <sup>made contributions to the genre</sup> own compositions of "Arminio", "Guistino", and "Berenice". <sup>citation?</sup>

In 1751 Handel began to lose sight in his right eye and was known to have lost his sight by 1753.

This had a huge detriment to his composition career, however he continued to oversee works and play the organ, improvising most of the passages. He passed away from failing health in

1759 in London, United Kingdom, after composing 21 oratorios, one Passion and various other works.<sup>7</sup>

## Composition

"Hallelujah" is movement 44 of the larger oratorio "Messiah". The large work was completed in just 24 days beginning August 22, 1741 and completed September 14 of the same year. While the oratorio is most commonly performed during the Christmas season, the first public performance was actually in April of 1742. *only certain sections. Easter section performed at Easter* This particular movement is scored for SATB choir, violin I, violin II, viola, cello. Charles Jennens prepared the text for the entire work, having a deep knowledge of the Bible. The text of this particular movement comes from the book of Revelation 19:6, 16 and 11:15. ~~Handel forwent Italian opera at this time in his life to pursue a new venture which would be the oratorio.~~<sup>8</sup>

## Technical Considerations

The original *Hallelujah* is performed in the key of D major, thus having the sopranos singing an A5 at a *(ft)* level. For high school students, this can be tricky to have a good tone and for it to be in tune. The practical arrangement has taken it down a step into the key of C major, bringing the A5 down to a G5 which is more comfortable for the students.

Less experienced and younger choirs will need a lot of background on breath support as well as melismatic performing. There are times when a long pause for breathing is not available and performers will need to know the mechanics of rationing air, as well as decisive places to

<sup>7</sup> Dennis Shrock, *Choral Repertoire* (New York: Oxford University Press, 2009), 326-342.

<sup>8</sup> IBID

where  
breathe during the phrases there are no extensive rests. For a Baroque piece from an oratorio,

there are few extensive melisma's, but <sup>is the exception of</sup> do still exist especially on the word "forever". The

director will ensure that there is unity in vowel formation during these passages.

- more to consider than vowels...

The other elements are the same as the original arrangement.

## Form

<u>Measure</u>	<u>Event and scoring</u>
1-3	Introduction: organ
4-21	A Section: homophonic SATB chorus. Optional audience part.
22-32	B Section: polyphonic SATB chorus. Melodic passages in varying sections need to be prominent.
33-40	C Section: homophonic SATB chorus. Mezzo forte dynamic level to start which crescendos to forte.
41-50	D Section: begins with homophonic male voices, followed by polyphonic SATB chorus. As each voice enters, others need to shy away so it can be heard.
51-67	E Section: treble voices are homophonic and male voices are also homophonic. Sustained pitches in treble voices need excellent support to keep in tune. Male voices, joined by the alto voice in measure 58, remain homophonic with the accompaniment while



the soprano voice represents the angels proclaiming the names of Christ over them. Optional audience part.

68-80

F Section: polyphonic SATB chorus. Tenor voice now imitates the sopranos from previous section and must also have the same support to keep in tune. The section ends homophonically.

81-94

G Section: homophonic SATB chorus with optional audience part.

This is the most triumphant section of <sup>this must</sup> the octave. Sopranos have a differing <sup>significance?</sup> part from the other three voices, which are homophonic with the accompaniment, similar to the previous two sections.

### Text

Hallelujah!

For the Lord God Omnipotent reigneth.

The kingdom of this world

Is become the kingdom of our Lord,

And of His Christ, and of His Christ;

And He shall reign forever and ever.

King of Kings, and Lord of Lords

Hallelujah!

## Part 3

## The Classical Era

*Gloria from Mass in C Major* – Wolfgang Amadeus Mozart.....18

*The Heavens are Telling* – Franz Joseph Haydn.....22

## *Gloria from Mass in C Major K317*

Wolfgang Amadeus Mozart (1756-1791)

SATB solo with SATB Chorus/Keyboard

### Composer

Wolfgang Amadeus Mozart was born in 1756 in Salzburg. He was the seventh child to musician Leopold Mozart. Wolfgang is known as a child prodigy having ~~been~~<sup>ed</sup> performing for public at the age of five and composed his first symphony ~~at~~<sup>by</sup> the age of eight. ~~Amadeus~~<sup>Mozart</sup> composed his first oratorio ~~at~~<sup>of</sup> ten and mass, motet and opera ~~at~~<sup>just on head?</sup> twelve years of age. He served as Konzermeister for the Salzburg court under Archbishop Colloredo at the young age of sixteen. (Having feelings ~~of~~<sup>what does one have to do w/ the other?</sup> oppression, he spent time in Mannheim and Paris but settled back to Salzburg as an organist.

Mozart married Constanze Weber in 1782. The family lived in Austria after the composer ~~more~~<sup>more</sup> moved to teach and present his compositions to interested supporters ~~and~~<sup>to</sup> together, the couple had six children only two of ~~which~~<sup>whom</sup> lived to adulthood.<sup>9</sup>

### Composition

The entire *Coronation Mass K317* was composed in 1779 and was originally thought to have been composed for the ceremonial crowning of the Virgin Mary in a painting in the church of Maria-Plain in Salzburg. It is now thought, however, to have been written for the coronation of

<sup>9</sup>Dennis Shrock, *Choral Repertoire* (New York: Oxford University Press, 2009), 375-379

Leopold II of Bohemia in 1791.<sup>10</sup> The mass is scored for two oboes, two horns, two trumpets, timpani, two violins, cello, bass, and organ and is only 26 minutes in its entirety.

### Technical Considerations

This movement is very straight forward. The difficult part is the tessitura for the soprano <sup>(it)</sup> section. It spends a lot of time between C5 and G5, and is to be sung dynamically at a forte for most of the piece. (Excellent breath control as well as a lifted soft palette and total freedom from tension in the throat.) The solo soprano voice enters at piano on the high G5 in measure 173 which needs to not be forced yet not have too much air in the tone either. The four solo voices need to have tone quality that blends well together, as the quartet sings equally the same amount as the full chorus.

~~There are a lot of chromatic movements through the pieces as well as diatonic, especially in the solo sections.~~ A strong foundation in chromaticism and knowledge of half steps and whole steps will aid in helping to solidify pitches.

### Form

Mozart uses repetition and imitation in this movement. Phrases are not repeated in exact form as Mozart has changed the rhythms to fit the texts, but <sup>it</sup> can be seen throughout the piece. <sup>where?</sup>

Measures 1-8 is the introduction of the piece. The next section, measures 9-45 (minus the quartet phrase) appears almost in its entirety again beginning in measure 143 and lasting through measure 170. The first quartet section, measures 57-77 uses a great deal of imitation

<sup>10</sup> Dennis Shrock, *Choral Repertoire* (New York: Oxford University Press, 2009), 178-179.

and polyphony. In the next section, Mozart modulates several times and (repeats sections.)

Measures 79-86 are the same as 97-104. This is followed by a bridge which circles back to the introduction material, a repeat of the A section, to be concluded by an "Amen" coda.

### Text and Translation

Gloria in excelsis Deo

Et in terra pax hominibus bonae voluntatis

Laudamus te, benedicimus te

Adoramus te, glorificamus te.

Gratias agimus tibi propter magnam gloriam tuam.

Domine Deus, Rex coelestis,

Deus Pater omnipotens.

Domine Fili unigenite, Jesu Christe.

Domine Deus, Agnus Dei, Filius Patris.

Qui tollis peccata mundi,

Susipe deprecationem nostrum.

Qui sedes ad dexteram patris, miserere nobis.

Quoniam tu solus sanctus, tu solus Dominus,

which sections? 20

Tu solus latissimus, Jesu Christe.

Cum Sancto Spiritu in Gloria Dei Patris, Amen.

*Glory to God in the highest,*

*And peace on earth to men of good will.*

*We praise You, we bless You,*

*We worship You, we glorify You.*

*We give You thanks for Your great glory.*

*Lord God, King of Heaven,*

*God the Father Almighty.*

*Lord only-begotten Son, Jesus Christ.*

*Lord God, Lamb of God, Son of the Father.*

*You who take away the sin of the world,*

*Have mercy on us.*

*You who take away the sin of the world,*

*Hear our prayer.*

*You who sit at the right hand of the Father,*

*have mercy on us.*

*For You alone are holy, You alone are Lord,*

*You alone are the Most High, Jesus Christ.*

*With the Holy Spirit in the glory of God the Father, Amen.*

## *The Heavens are Telling*

Franz Joseph Haydn (1732-1809)

SATB/Keyboard

### Composer

Franz Joseph Haydn was born in Rohrau, Austria in 1732. He was the second of twelve children born to amateur musician parents. He was sent to Hainburg around the age of six to begin his musical training on the violin, organ, and harpsichord. At age eight, he began singing as a chorister at St. Stephen's Cathedral in Vienna where he continued developing his violin and keyboard skills. He left the cathedral after his voice changed and became a freelance teacher and composer in Vienna. In 1759 he took a position at the court of Count Morzin where he served as Kapellmeister for the remainder of his life.<sup>11</sup>

### Composition

*The Heavens are Telling* is a movement from the oratorio *The Creation* composed by Haydn from 1796-1798. Haydn was very influenced by Handel, more specifically *Messiah* (and) *Israel in Egypt*. The oratorio focuses on the creation of the earth and is told through the archangel soloists Raphael, Uriel, and Gabriel, as well as the chorus (depicts what? and depicts through Adam and Eve,) who were the soloists Raphael and Gabriel.<sup>12</sup> *The Heavens are Telling* is the concluding movement to Part 1 and is considered one of the most joyous choruses in all music. by whom?

<sup>11</sup> Dennis Shrock, *Choral Repertoire* (New York: Oxford University Press, 2009), 362.

<sup>12</sup> "The Creation | Work by Haydn." Encyclopedia Britannica Online.

## Musical consideration

KEY: C Major. This key is frequently used by composers to represent the power and glory of God. *citation?*

TESSITURA: Ranges *are appropriate* lie nicely for all voice parts. The tenor voice sings up to an F4 and basses need to sing a D4, *the possible use of* but proper breath technique and *potential* for some singing in falsetto will help this issue.

TEXTURE: Primarily homophonic. Some sections have polyphonic imitation as well as short duets between sections.

TEMPO: Marked *(it)* *allegro* throughout. There are fermatas at the end of the D section which need to be observed, but the C' section resumes *(it)* a tempo.

ACCOMPANIMENT: The oratorio is scored for three flutes, two oboes, two clarinets, three bassoons, two horns, two trumpets, three trombones, timpani, strings, and basso continuo.

## Form

The form of the movement is *through composed* ABCDC'EFG. Sections A and C use the same text, as well as E, F, and G which develop section C.

## Measure

## Event and Scoring

1-18	A Section. Homophonic SATB Chorus
19-37	B Section. Homophonic STB solo voices
38-54	C Section. Polyphonic SATB Chorus. This section employs imitation

*This is fine but should be used in other insertions*



- 55-94 D Section. Polyphonic STB Solo voices
- 95-105 C' Section. Polyphonic SATB Chorus. Final cadence of section different from that of previous C Section
- 106-143 E Section. Polyphonic SATB Chorus. Employs imitation
- 144-173 F Section. Polyphonic SATB Chorus. Employs imitation
- 174-196 G Section. Polyphonic SATB Chorus. Employs imitation

### **Text**

#### Psalm 19:1-3

The heavens are telling the glory of God,  
 The wonder of his work displays the firmament;  
 Today that is coming speaks it the day,  
 The night that is gone to following night.  
 The heavens are telling the glory of God,  
 The wonder of his work displays the firmament;  
 In all the lands resounds the word,  
 Never unperceived, ever understood.  
 The heavens are telling the glory of God,  
 The wonder of his work displays the firmament.

## Part 4

## The Romantic Era

<i>Zigeunerleben</i> – Robert Schumann.....	26
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*Zigeunerleben*

Robert Schumann (1810-1856)

SATB Solo/SATB Choir/Keyboard

Lawson-Gould LG51413

**Composer**

Robert Schumann was born in 1810 in Zwickau. His father was an author. He began studying the piano at age seven and by eleven was performing in public. One year later ~~at twelve~~ he had composed his first two compositions (both choral). He composed more than just music; ~~also~~ <sup>He wrote</sup> ~~having written~~ poems and short biographies of famous composers. Schumann is the founder of the Literarischer Verein, a literary society. He enrolled in law school at the University of Leipzig

but pursued music instead with his future father-in-law Friedrich Wieck. In hopes of rekindling <sup>his interests in</sup> the law ~~spirit~~, Robert transferred to the University of Heidelberg but was quickly drawn back

into the musical world after hearing compositions of Schubert, Chopin, Handel, and others. He returned to Leipzig to continue his musical studies. He soon discovered he had muscle problems in his right hand. This led him to become more of a composer/critic <sup>versus</sup> composer/performer. <sup>Citation</sup>

<sup>in</sup> 1835 found Schumann <sup>fell in love w/</sup> ~~falling for~~ Wieck's daughter, Clara. Wieck did not approve of this

relationship and threatened to disown Clara. They were married, however, in 1840. This also was when Schumann began to write in many different genres of music, including new genres <sup>citation</sup> such as orchestral music, thus making him a master composer in all genres of music. 1854 saw

a huge decline in his mental health. Schumann began to hallucinate and was eventually placed in a sanatorium <sup>where he</sup> and died in 1856 in Endenich, Germany.<sup>13</sup>

## Composition

"Zigeunerleben" is a chorus for SATB voices and piano accompaniment. There are also parts for the occasional triangle and tambourine. The text is <sup>from</sup> a poem by Emanuel Geibel, who was well-known for his gypsy poems. During this time in Schumann's career is ~~when~~ he was mastering his compositions for voice and not just piano.<sup>14</sup>

## Technical Considerations

This piece is in German, which can <sup>be difficult for</sup> ~~trick up~~ young, as well as older <sup>many</sup> ~~inexperienced~~ performers.

There is an English adaptation of the piece the conductor may choose to have sung instead.

The voices move in a <sup>homorhythmic</sup> ~~rhythmically homophonic~~ fashion with some exceptions of staggered

entrances, such as measures 20-23, <sup>then</sup> ~~there~~ is a solo section for members of each voice part to be highlighted, and a return to <sup>homorhythmic texture</sup> ~~homophonic rhythms~~ in measure 70 <sup>enough</sup> to the end of the piece.

The altos and tenors find themselves singing in the lower part of their ranges while the sopranos and basses should have no problems <sup>vocally</sup> singing their parts. <sup>P</sup> The conductor needs to be aware of the dynamic and tempo changes throughout the piece to bring out the full meaning of the text. The piece opens, and closes, in E minor as one would typically hear with <sup>explain</sup> "gypsy music" while the middle section dances around through some major keys as the dance begins.

<sup>13</sup> Dennis Shrock, *Choral Repertoire* (New York: Oxford University Press, 2009), 456-460.

<sup>14</sup> IBID

## Stylistic Considerations

Tone painting plays a major role in this piece. There are numerous parallel thirds and unisons representing the instruments the gypsies would be playing. The accompanist should also be a very experience player. The piano ~~also~~ represents the mystical dance they gypsies are performing and should therefore not just be ~~background noise in the piece~~ <sup>supportive.</sup>, but given equal ~~opportunity to shine~~ <sup>will</sup> with the rest of the choir. The triangle and tambourine likewise are a part of the gypsy band and should be used to bring life to the piece, not just used as extra musicians.

## Form

A-B-A'

## Text and Translation

Im Schatten des Waldes, im Buchengezweig  
da regt's sich und raschelt und flüstert zugleich.  
Es flackern die Flammen, es gaukelt der Schein  
um bunte Gestalten, um Laub und Gestein.

Das ist der Zigeuner bewegte Schar  
mit blitzendem Aug' und wallendem Haar,  
gesäugt an des Niles geheiligter Flut,  
gebräunt von Hispaniens südlicher Glut.

Um's lodernde Feuer in schwellendem Grün  
da lagern die Männer verwildert und kühn,

da kauern die Weiber und rüsten das Mahl  
und füllen geschäftig den alten Pokal.

Und Sagen und Lieder ertönen im Rund,  
wie Spaniens Gärten so blühend und bunt,  
und magische Sprüche für Not und Gefahr  
verkündet die Alte der horchenden Schar.

Schwarzäugige Mädchen beginnen den Tanz,  
da sprühen die Fackeln in rötlichem Glanz,  
es lockt die Gitarre, die Cymbel klingt,  
wie wild und wilder der Reigen sich schwingt.

Dann ruh'n sie ermüdet vom nächtlichen Reih'n;  
es rauschen die Buchen in Schlummer sie ein.  
Und die aus der glücklichen Heimat verbannt,  
sie schauen im Träume das glückliche Land.

Doch wie nun im Osten der Morgen erwacht,  
verlöschen die schönen Gebilde der Nacht;  
es scharret das Maultier bei Tagesbeginn,  
fort zieh'n die Gestalten, wer sagt dir, wohin?

-Emanuel Geibel

Translation (Peggy Simon)

*A woods filled with shadows of beech trees and pine*

*With whispering branches and leaves on the vine.*

*Where magical flames always flicker and shine*

*While dancing with rainbows of every design.*

*Here gather the gypsies who roam everywhere*

*The dashing young gypsies with long silky hair*

*Whose bodies are warmed by the Nile's blessed flow*

*And tanned by the brilliance of Spain's sunny glow.*

*The warm blazing campfire is lighting the trees*

*The men strong and handsome are taking their ease.*

*By campfire the women assemble preparing the food,*

*And all fill their goblets to brighten the mood.*

*Now stories and songs form an unending chain,*

*As bright as the colorful gardens of Spain,*

*The queen of the gypsies now chants loud and clear*

*Her magical words fight off dancer and fear.*

*Now dark-eyed young ladies begin with their dance,*

*While flaming red torches bring sparkling romance;  
With pulsating cymbal and luring guitars,  
The dance grows wilder beneath gypsy stars.  
The dancers are weary; the campfire dies  
They sleep while the beech trees hum sweet lullabies,  
To visit his homeland a gypsy may yearn,  
And now in his dreams he can swiftly return.  
But then in the morning the sun shines its light,  
And wipes out the visions and dreams of the night;  
It's time to be moving, the gypsy must go,  
And where are the visions? Does anyone know?*



## Part 5

The 20<sup>th</sup> Century

<i>Where Dwells the Soul of my Love (TTB)</i> – Victor C Johnson.....	33
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more info  
about piece  
needed

## *Where Dwells the Soul of my Love*

Victor C. Johnson (b.1978)

TTB (divisi)/Keyboard and Cello or SATB/Keyboard and Cello

Heritage Music Press: TTB=15/2921H, SATB=15/2920H

### **Composer**

Victor Johnson is from Dallas Texas. He formally studied music education with a concentration in organ at the University of Texas at Arlington. Johnson had his first choral composition published when he was only a sophomore in high school, and currently has over 200 pieces published. He is currently a teacher at the Fort Worth Academy of Fine Arts, and is also the director of the Children's Choir of Texas.<sup>15</sup>

### **Composition**

*Where Dwells the Soul* is based on the poem "Art" by James Thomson from 1865. It is a three part poem. It was composed for the Texas Music Educators' Association Region XXIV Tenor-Bass Honor Choir. Original text of poem is as follows:

What precious thing are you making fast

In all these silken lines?

And where and to whom will it go at last?

Such subtle knots and twines!

I am tying up all my love in this,

<sup>15</sup>"Victor C. Johnson." Victor C Johnson Victor C Johnson B 1978 Comments. Accessed March 10, 2015.  
<http://victorjohnsonmusic.com/about-victor-johnson/>

With all its hopes and fears,  
 With all its anguish and all its bliss,  
 And its hours as heavy as years.  
 I am going to send it afar, afar,  
 To I know not where above;  
 To that sphere beyond the highest star  
 Where dwells the soul of my Love.  
 But in vain, in vain, would I make it fast  
 With countless subtle twines;  
 For ever its fire breaks out at last,  
 And shrivels all the lines.

### Technical consideration

This piece works well for any aged choir from high school on, provided the tenor section is very strong in technique. If optional divisi are used, the first tenors sing an A4. The dynamic level ~~when this occurs~~ <sup>it</sup> is mezzo piano so there is no need for it to be full voiced, but the singer must use proper breath control to have a good audible tone and be able to sustain it for the three beats required. Falsetto would be an appropriate option as well. If optional divisi is not feasible, the tessitura<sup>is</sup> are suitable for a high school choir.

### Form

Measure

Event and Scoring

1-6	Piano/cello introduction
7-14	A Section: Bass solo (optional, could be entire section)
15-33	A Section: All sections tutti. Text begins repeating solo line, then continues.
36-38	Instrumental bridge
39-47	B Section: All sections tutti.
48-53	Instrumental bridge
54-72	A Section: Bass section for first phrase, then all sections tutti.
73-81	Coda

### Text

#### Based on the poem Art by James Thomson

What precious thing are you making fast

In all these silken lines?

And to whom will it go at last?

Such subtle knots and twines!

I will send it far

To I know not where above

To that sphere beyond the highest star

Where dwells the soul of my love

I am tying all my love in this,  
With all its hopes and fears,  
With all its anguish and all its bliss  
And its hours as heavy as years  
My love I wish that you were near.

## *Candle on the Water*

Ruth Artman (1919 – 2010)

2 Part/Keyboard and flute

Hal Leonard Corporation

### **Composer**

Ruth Artman was a Twentieth Century American composer from Indiana. She was born in Hamilton, IN in 1919 and died in Fort Wayne, IN in 2010. She received her <sup>(spell out)</sup> BME from Westminster College in Pennsylvania, <sup>(info)</sup> MA from St. Francis College, IN, and <sup>(MM)</sup> from Vandercook College Chicago, IL. She served as an educator for numerous colleges and universities as well as public schools throughout Indiana and Illinois.<sup>16</sup>

### **Composition**

This piece was originally composed for the Disney Movie, "PETE'S DRAGON", in 1977 by Al Kasha and Joel Hirschhorn. The number is sung by a woman, Nora, from a lighthouse for her lover, Paul, who has been lost at sea for over a year.<sup>17</sup> *More context*

### **Stylistic consideration**

From the beginning, Artman <sup>notes</sup> ~~notates~~ that the song needs to be smooth and flowing, ~~and~~ not rushed. There are also many breath instructions that need to be followed, mostly informing the performers when not to breathe, or if stagger breathing is necessary. The piece needs to follow the smooth legato feel which will aid in <sup>a</sup> ~~the~~ <sup>ing</sup> ~~tone~~ painting feel of being on or near the water.

<sup>16</sup> [www.composers-classical-music.com](http://www.composers-classical-music.com)

<sup>17</sup> "Candle on the Water." Disney Wiki. Accessed April 3, 2015.  
[http://disney.wikia.com/wiki/Candle\\_on\\_the\\_Water](http://disney.wikia.com/wiki/Candle_on_the_Water).

The piano and flute are also marked with slur articulations that need to be observed to keep the piece smooth. *achieve the legato*

### Form

The form of the piece is AABA'A'. The first two stanzas are sung, beginning in measure 7 after a piano/flute introduction, leading to the B section beginning in measure 23. The A section returns in measure 34, however does not repeat exactly as it appeared before. The change occurs in measure 41 with the addition of the text "As sure as rivers flow". This section repeats at measure 46, in a new key, and leads to a tag ending beginning in measure 56.

### Text

I'll be your candle on the water

My love for you will always burn

I know you're lost and drifting

But the clouds are lifting

Don't give up you have somewhere to turn

I'll be your candle on the water

'Till ev'ry wave is warm and bright

My soul is there beside you

Let this candle guide you

Soon you'll see a golden stream of light

A cold and friendless tide has found you

Don't let the stormy darkness pull you down

I'll paint a ray of hope around you

Circling in the air

Lighted by a prayer

I'll be your candle on the water

This flame inside of me will grow

Keep holding on you'll make it

Here's my hand so take it

Look for me reaching out to show

As sure as rivers flow

I'll never let you go

I'll never let you go

I'll never let you go



*Song for the Mira*

Allister MacGillivray (b. 1948)

SATB/Keyboard and Flute or SSA/Keyboard and Flute or TTBB/Keyboard and Flute

Gordon V. Thompson Music

**Composer**

Allister MacGillivray born January 17, 1948 in Glace Bay, Nova Scotia, a coal mining and fishing town. <sup>in Canada</sup> MacGillivray grew up performing in choirs and folk bands, and continued to speak Gaelic, the language of his Cape Breton-Celtic heritage. He graduated from St. Francis Xavier University in 1969 and continued to focus on composing traditional Celtic and folk music of Cape Breton, Nova Scotia. MacGillivray and his family of a wife and two children settled in rural Cape Breton in 1980.<sup>18</sup>

Along with the folk music of Canada, <sup>MacGillivray</sup> Allister enjoyed travelling the world with his guitar and performing Celtic music ~~as well~~. His music is performed extensively by choirs all over the world. Many of his compositions have been arranged for treble and women's choirs. Though not composing strictly for children's choirs, his music has been performed by <sup>many</sup> them such as the Los Angeles Children's Choir. His music either speaks of the history of Canada (such as *Coal Town Road*) or the beauty of the landscape (*Away From the Roll of the Sea*, *Song for the Mira*).<sup>19</sup>

**Composition**

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<sup>18</sup> Buchanan, Heather J. *Teaching Music through Performance in Choir*. Chicago: GIA Publications, 2007

<sup>19</sup> "MacGillivray." MacGillivray. Accessed April 15, 2015. <http://cypresschoral.com/Composers/MacGillivray.html>.

*Song for the Mira* provides a glimpse into the life of citizens in Cape Breton. This folkloric piece expresses the culture <sup>of</sup> this area as well as the geography that follows the Mira River. Overtime, it has become known as a patriotic anthem for the Nova Scotian province.<sup>20</sup>

### Technical consideration

This piece provides a unique challenge to directors and performers of all experience levels. The six verses are <sup>strophic</sup> presented in very similar ways, which can create a stagnant rehearsal. Create contrast by varying who performs the verses. Some are marked as solos, while others are full ensemble singing in unison. This can be varied by having a smaller ensemble do it versus all members.

The piece truly needs to maintain the legato feel. <sup>The conductor should show</sup> As the conductor, help the students to carry <sup>four phrases</sup> breathing into longer phrases rather than simple two measure ones. The legato adds to the geographical concept by representing the flow of the Mira River.

<sup>al</sup> Tessitura rest very comfortably for all voice parts in any level experience choir.

### Musical Elements

The texture of the piece is ~~very~~ homophonic throughout. There are times when the choir sings unison with the accompaniment and also becomes the accompaniment.

<sup>20</sup> Buchanan, Heather J. *Teaching Music through Performance in Choir*. Chicago: GIA Publications, 2007

The piano accompaniment represents a folk acoustic guitar. The right hand plays the simple chordal figures outlining the harmonic structure, while the left hand sustains single pitches. There is an obbligato oboe/flute part as well, depicting the flow of the Mira River.

### Form

The ~~overall~~ form of *Song for the Mira* is ternary. The choir sings two verses and then a bridge-like refrain. The texture also assists the ternary form. The first and third groupings of verses are sung by soloists, while the middle <sup>grouping</sup> (as well as both refrains) <sup>is</sup> performed by the full ensemble. The piece starts with a ten measure introduction by the piano and oboe/flute and concludes with a four measure tag.

### Text and translation

Out on the Mira on warm afternoons,  
Old men go fishing with black line and spoon;  
And if they catch nothing they never complain,  
I wish I was with them again.

As boys in their boats call to girls on the shore,  
Teasing the ones they dearly adore;  
And into the evening the courting begins,  
I wish I was with them again.

Can you imagine a piece of the universe,  
More fit for princes and kings?

I'll trade you ten of your cities for Marion Bridge,  
And the pleasure it brings.

Out on the Mira on soft summer nights,  
Bonfires blaze to the children's delight;  
They dance 'round the flames singing songs with their friends,  
I wish I was with them again.

And over the ashes stories are told,  
Of witches and werewolves and Oak Island gold;  
Stars on the river-face sparkle and spin,  
I wish I was with them again.

Can you imagine a piece of the universe,  
More fit for princes and kings?  
I'll trade you ten of your cities for Marion Bridge,  
And the pleasure it brings.

Out on the Mira the people are kind,  
They'll treat you to homebrew, and help you unwind;  
And if you come broken they'll see that you mend,  
And I wish I was with them again.

Now I'll conclude with a wish you go well,  
Sweet be your dreams, and your happiness swell;  
I'll leave you now, for my journey begins,

I'm going to be with them again.

## Part 6

## Multicultural

*Hope for Resolution* – Paul Caldwell and Sean Ivory.....46

*Noel* – Todd Smith, arr. Brad Holmes.....50

*Loch Lomond* – Jonathan Quick.....53

*Hope for Resolution*

Paul Caldwell &amp; Sean Ivory

SATB with 2 or 3 part Treble Chorus/Keyboard, Conga, Flute/Violin, Soprano Saxophone

## Earthsongs

**Composer**

*This is incorrect*

Paul Caldwell and Sean Ivory have collaborated on many choral works together since the early 1900s. Their collection was started for a community-based youth choir in Grand Rapids, Michigan. From 1993-1997, they spent their summers together at the American Boychoir School in Princeton, New Jersey. Caldwell and Ivory's compositions have been performed across the globe including venues such as Carnegie Hall, Avery Fisher Hall, and the Sydney Opera House. *Sean* Directs the Grand Rapids Symphony Youth Chorus, affiliated with the Grand Rapids Symphony, where he resides with his wife and three children, *He is also* as well as being the choral director at Forest Hills Central High School. He received a Master's Degree in Choral Conducting from Michigan State University and is also a graduate of Calvin College. Caldwell is the Artistic Director of the Youth Choral Theater of Chicago and is a member of the Board of Directors for Chorus America, *He is* and has held numerous director positions across the country.<sup>21</sup>

**Technical consideration**

*Info about the piece?*

The children's choir sings the hymn in a three part canon for verses two and three. This can be tricky for less skilled musicians who rely on other choir members. Keeping the performers of the same group in close proximity will help with this issue.

<sup>21</sup> "Caldwell and Ivory - About the Composers." Caldwell and Ivory - About the Composers. Accessed March 10, 2015. <http://www.caldwellandivory.com/music/index.php?page=about>.

*me*  
 Tessitura of the children's choir ranges to a G-flat5. The choir should be extensively prepared on mechanics of breath support as well as keeping an open throat and not straining the vocal chords to phonate.

*prove difficult*  
 The Zulu language can also provide tricky for inexperienced singers. There is a pronunciation guide provided on the back of the octavo. The tongue click while singing will trip some performers up, while others will become fascinated with it and only want to do that part. Keep control of the text rehearsal, ensuring all performers can pronounce the text. *be difficult for*

### Form and Structure

Measure	Event and Scoring
1-9	Piano introduction.
10-29	Children's chorus, unison verse 1.
30-49	Children's chorus, 3 part canon verse 2.
50-69	Modulation from Eb to Bb and piano solo.
70-90	Modulation from Eb to Gb, children's chorus, 3 part canon verse 3.
91-108	SATB choir, South African freedom song, homophonic verse 1 and 2.
109-124	Instrumental solo
125-144	Children's choir sings verse 1 of hymn in unison overtop of the SATB choir singing the South African freedom song.
145-168	Modulation from Gb back to original key of Eb. Continue children's choir singing verse 1 of hymn in unison over the SATB choir singing the freedom song.

### Text and Translation

Treble chorus text: Of the Fathers Love Begotten



Of the Fathers love begotten,  
E're the worlds began to be.  
He is Alpha and Omega,  
He the source, the ending he.  
Of the things that are, that have been, and that future years shall see,  
Ever more and ever more.

Oh, that birth, forever blessed,  
When the virgin full of grace,  
By the Holy Ghost conceiving,  
Bare the Savior of our race.  
And the babe, the world's redeemer,  
First revealed his sacred face,  
Ever more and ever more.  
O ye heights of heav'n adore him,  
Angel hosts his praises sing,  
Pow'rs, dominions bow before him,  
And extol our God and King.  
Let no tongue on earth be silent,  
Every voice in concert ring  
Ever more and ever more.

SATB Chorus: South African freedom song, performed in Zulu

Thula sizwe, ungabokhala,

uJehovah wakho uzokunqobela.

Inkululeko, sizoyithola,

uJehovah wakho uzokunqobela.

*Nation, do not cry.*

*Jehovah will protect us.*

*We will attain freedom.*

*Jehovah will protect us.*

## Noel

Todd Smith, arr. Brad Holmes

SATB/Djembe and Cowbell or TTBB/Djembe or Cowbell

First Step Publishing

### Composer

Brad Holmes received his DMA in choral conducting from the Arizona State University. He is currently the Director of Choral Activity at Millikin University in Decatur, IL. He conducts the University Choir and Concert Choir, and also teaches conducting and choral methods.<sup>22</sup>

### Composition

Though the text is referring to the birth of Christ, this African Spiritual is not to be confused with the Christmas song *Sing Noel*. *So what is it about?*

### Technical consideration

As with any foreign language piece, detail to pronunciation is vital. The guide for learning the African is on the back of the score. The opening call can be staged as though the voices are proclaiming across the land that the king is born. The tempo is very free here and some flexibility can be given to the soloists. The third and fourth Noels should be much quieter as though they are the echo from the first call. The bass then enters in measure 15 mimicking African percussion. The use of the djembe and cowbell parts provide a two against three feel for the piece.

### Form

<sup>22</sup> "Faculty and Staff." Faculty and Staff. Accessed April 11, 2015.  
<https://www.millikin.edu/academics/cfa/som/Pages/FacultyandStaff.aspx>.

*African is not a language*

The form of the piece is AABA'CA'A'BA'

<u>Measure</u>	<u>Event and Scoring</u>
1-22	introduction: Male soloists proclaiming the birth of Christ followed by beating of African drum in bass section
23-30	A Section: homophonic SATB choir with continued bass ostinato. Section repeats.
32-39	B Section: homophonic SATB choir with verse text.
40-47	A' Section: homophonic choir. Varies from A section due to soprano and/or tenor descant.
48-55	C Section: male voices only imitate an African talking drum. Instrumental break ad lib on the rhythm
56-64	A's Section: A' Section: homophonic choir. Varies from A section due to soprano and/or tenor descant. Section repeats.

There is a D.S. al Coda here repeating back to the B section. The coda is at measure 46 and the piece ends.

### **Text and Translation**

Noel, Noel

Yesu me kwisa ku zinga ti beto

Kana nge zola ku zaba mwana

Nge fwiti kwisa ku fukama

*Noel, Noel*

*Jesus has come to live with us*

*If you want to know the child*

*You have to come kneel.*

*Loch Lomond*

Jonathan Quick (b. 1970)

SATB/a cappella or TTBB/a cappella

Cypress Publications SATB=CP 1045 or TTBB=CP 1046

**Composer**

Jonathan Quick is a Canadian composer from Vancouver. He received his B.Mus and B.Ed degrees from the University of British Columbia where he studied ~~with~~ voice with David Meek. Quick has been the director of the Gallery Singers since October 2008 and has had many opportunities as a conductor, singer, composer/arranger, sound engineer, and music typesetter. He has had experience directing groups of all ages and experience levels, including the Vancouver Welsh Men's Choir and has had many performing experiences as a soloist with the Vancouver Chamber Choir, Vancouver Cantata Singers, the Pacific Baroque Orchestra, and many others.<sup>23</sup>

**Composition**

*Loch Lomond* tells of an unfortunate account of two Scottish soldiers. The Highland Scots did not want to be ruled by an English King so, led by Prince Charles Edward Stuart (the Bonnie Prince Charlie), an army of over 7,000 Highlanders tried to depose King George II but were defeated on April 16, 1746 at the Battle of Culloden Moor. Some of the soldiers were imprisoned in England's Carlisle Castle near the border of Scotland. ~~It was believed,~~ According to Celtic legend, if you die in a foreign land, your spirit will travel to its homeland by way of the "low road"-the route for the souls of the dead. One of the two soldiers ~~the~~ piece is about is to

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<sup>23</sup> "Quick." Quick. Accessed May 10, 2015. <http://cypresschoral.com/Composers/Quick.html>.

be executed while the other would be set free. The soldier who was to be executed would make it back to Scotland first by way of this "low road," while the other had to take the high road over the mountains. The soldier to be executed remembers happier times with his love, where they would be, and accepts his death.<sup>24</sup>

### Technical consideration

Beginning in measure 46, the piece shows its modern flavor with challenging rhythms and articulations. The tenor and bass voices being the unique section. The alto and bass voices then form a duet accompaniment pattern with their rhythmic passages four measures later while the tenors perform a countermelody. Quick uses staccato articulations and a dotted eighth sixteenth note patterns to move the piece forward and give it a slight bounce, which contrasts it from the very legato opening passages.

### Form

*Loch Lomond* is in song form. Quick varies each verse, as well as refrain, to keep it to keep the audience engaged and also the performers' attention.

<u>Measure</u>	<u>Event and Scoring</u>
1-8	Verse 1. Solo voice. To be sung freely.
9-19	Refrain. Male voice tutti. Very smooth.
20-27	Verse 2. Male voices tacet, treble voices tutti. Almost constant eighth notes to keep forward motion. Still smooth

<sup>24</sup> "Loch Lomond by Frank Ticheli." Loch Lomond by Frank Ticheli. Accessed February 17, 2015. [http://www.manhattanbeachmusic.com/html/loch\\_lomond.html](http://www.manhattanbeachmusic.com/html/loch_lomond.html).

- 28-35 Refrain. All voices tutti. Male voices resemble a drum keeping time to someone marching. Treble voices sing verse text.
- 36-44 Verse 3. Solo voice sings over vocal accompaniment of ensemble. Accompaniment should be smooth and connected.
- 45-53 (x2) Bridge. Voices sing various syllables on rhythms to simulate drums and also simulates a Celtic jig, but meter remains the same. Soprano voice tacet. Contrast in dynamics increases greatly each time repeated pattern is performed.
- 54-61 (x2) Refrain. Soprano voice sings text of refrain while alto, tenor and bass voices continue pattern from previous section
- 62-65 Bridge. All voices now simulating Celtic jig at loudest dynamic.
- 66-70 Coda. All voices.

### **Text**

By yon bonnie banks and by yon bonnie braes,  
 Where the sun shines bright on Loch Lomond  
 Where me and my true love were ever wont to gae,  
 On the bonnie bonnie banks of Loch Lomond.

Oh! Ye'll take the high road, and I'll take the low road,  
 And I'll be in Scotland afore ye,  
 But me and my true love will never meet again,  
 On the bonnie, bonnie banks of Loch Lomond.



'Twas then that we parted, In yon shady glen,  
On the steep, steep side of Ben Lomond,  
Where, in purple hue, The highland hills we view,  
And the moon coming out in the gloaming.

The wee birdies sing, And the wild flowers spring,  
And in sunshine the waters sleeping.

But the broken heart will ken, Nae second spring again,  
and the world knows not how we are grieving.

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